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something to look at. We may well characterize this era as that of promiscuous production in the way of pictures. "The people" must be careful to dissever the good from the bad—must learn what is worthy and what is worthless, as works of art. We shall strive to do our part toward imparting correct information and developing a good taste.

The Baron de Trobriand, as an amateur artist, has given us several excellent pictures. His last, "A Morning in Venice," now on exhibition at Goupil's, on Broadway, is a delightful bit of coloring and delivery.

In the Dusseldorf Gallery, New-York, are several charming pieces of statuary. Paul Acker's "Dead Pearl Diver," Miss Lander's "Evangeline" and "Bust of Hawthorne," Barbee's "Fisher Girl" (the property of the *Cosmopolitan Art Association*), Crawford's "Dancing Jenny," etc., etc. This Gallery is one of the "institutions" of the metropolis, which no person visiting the city can well overlook, if he or she have any taste for art. Over two hundred thousand dollars worth of celebrated pictures and statuary are constantly on exhibition, at the truly American price of twenty-five cents!

Mr. C. B. Ives, the sculptor, who has pursued his art for the last sixteen years in Rome, is at present in Hartford, employed in modelling in clay a bust of Bishop Brownell, for the Bishop's son-in-law, Mr. Burnham, of New-York. The head is finished, and in a few days the model will be completed. The Hartford "Times" says it represents the Bishop in his robes, and apart from the likeness, the characteristic expression of the venerable prelate is accurately preserved. All who are intimately acquainted with Bishop Brownell, including his own family, declare this to be the best likeness ever taken of him. Mr. Ives will return to Italy in about two months, and will finish the marble bust during the coming winter.

The coming of the Prince of Wales fills picture windows on Broadway with portraits of the boy—some, good; more, very indifferent; most, very execrable. The same may be said of the faces of the Presidential candidates which ornament shops and books, and will find their way over the land. Breckinridge looks like a boy—Lincoln like a longshoreman—Douglas like a bully. Our advice is—don't put your trust in lithographs.

A WORD FOR PICTURE OWNERS.



GREAT want has long existed of a Sales Gallery, where parties owning good and valuable works of art, which they desire to dispose of, could do so upon safe and favorable terms. There are large numbers of pictures, statuary, etc., which, from various reasons, seek a market; but, aside from the show windows of two or three metropolitan stores, no place has been provided for the exhibition of works of art seeking a market. The proprietors of the Gallery 548 Broadway, New-York, have long been importuned to open their rooms for the reception of good pictures, etc., seeking a change of hands; but, up to the present time, have been unable to accommodate applicants.

The opening of the magnificent new galleries now preparing for the collection hitherto on exhibition at the place named above, will leave room for the proper exhibition of a limited number of good pictures, and the proprietors have determined to place a portion of the walls at the disposition of the owners of such pictures as wish for exhibition preliminary to a sale or exchange. As the gallery is one of the most frequented and popular places in the city, to which persons of wealth and cultivated taste resort, the opportunity now offered parties interested is a rare one.

The terms upon which pictures will be received, and the time, will be made known upon application in person, or by letter, to C. L. Derby, Actuary C. A. A., 546 Broadway, New-York. Parties having statuary or paintings of a good character, for which they wish to find sale, will do well to confer with Mr. Derby in regard to the matter at as early a moment as possible, for the principle of reception must be "first come first served;" when the space allotted is filled, no more can be received.

A given space only will be reserved, on the floor, for statuary.

THE TWO THOUSAND DOLLAR PRIZE OFFER.



HE interest excited in the Prize and Medal offer of the *Cosmopolitan Art Association*, has become quite general, not only among artists, but also among all who take pleasure in the development of our national taste and talents. The total absence of any endowment for foreign art-study, has long been a subject of remark. Even the provision for schools of art-study at home, has been almost entirely wanting, and our youth have had to grope in darkness alone, spending years of experimenting at drawing and coloring to attain a knowledge which a few months' tuition would have imparted. If art is in its infancy here, it is because almost every other branch of study has been allowed precedence, and only those have pursued the painter's profession who have had patience, energy, and enthusiasm, in an unusual degree. Even the N. Y. National Academy of Design—an institution professedly founded especially for art-culture—has failed to provide any generally available means of study, notwithstanding its funds have been growing enormously. Through the benevolent exertions of a few spirited persons, a School of Design for women has been instituted in New-York city, and the superb Bryan Collection of paintings, by the old masters, has been placed at the command of students; but there still is wanting anything which can have even the semblance of the facilities and encouragement offered to the student of art in Dusseldorf, Munich, Paris, Madrid, London, Florence, Rome, Dresden, and in Holland.

In view of this state of affairs, an offer which creates a fund to send abroad, yearly, one American art-student—which proposes to place at the disposal of such student abundant means for a two years' study, and to aid further the progress of the student by means of introductions to eminent art-circles—could but be received with satisfaction by the public, and with enthusiasm by the large number of artists struggling for the means of study.

The terms and conditions of this offer were given in the June issue of this journal. They are such as must prove not only entirely acceptable to those who propose to compete, but will also prove most efficient in promoting the progress of the